DOCUMENT RESUME

ED 411 540 CS 216 004

TITLE	Crosswalks: Pacesetter English and the National Standards.
INSTITUTION	College Entrance Examination Board, New York, NY.
PUB DATE	1997-00-00
NOTE	21p.
AVAILABLE FROM	College Board, 45 Columbus Avenue, New York, NY 10023-6992.
PUB TYPE	Guides - Classroom - Teacher (052) -- Reports - Descriptive (141)
EDRS PRICE	MF01/PC01 Plus Postage.
DESCRIPTORS	Course Descriptions; *Curriculum Development; Educational Objectives; *English Curriculum; Grade 12; High Schools; National Standards; Professional Development; Student Evaluation
IDENTIFIERS	*Pacesetter (CEEB); *Standards for English Language Arts

ABSTRACT

This booklet compares the Pacesetter English course in English language arts for twelfth-grade students with the "Standards for the English Language Arts," recently published by the National Council of Teachers of English and the International Reading Association. The aim of the booklet is to demonstrate the links between the Standards and the goals of Pacesetter and to evaluate the extent to which the Standards and Pacesetter are in concordance. It shows how the thinking behind the Standards can be put into practice in an integrated program of instruction, assessment, and professional development such as Pacesetter. The booklet outlines the six units and related common tasks and then presents the full text of the Course Dimensions that guide instruction and assessment. The booklet then presents each of the 12 Stardards accompanied by explanations and illustrations of how specific elements in the Pacesetter English course reflect convergence with that Standard. (RS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 411 540

CROSS WALKS

PACESETTER®

and the National Standards

THE COLLEGE BOARD
Educational Excellence for All Students

CS 216 004

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

R. S. Green

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

BEST COPY AVAILABLE

CROSSWALKS

PACESETTER®

CS216004

and the National Standards

THE COLLEGE BOARD

Educational Excellence for All Students

BEST COPY AVAILABLE

Crosswalks: PACESETTER English and the National Standards

Crosswalks: PACESETTER English and the National Standards

College Entrance Examination Board, New York

Founded in 1900, the College Board is a national, nonprofit membership association of schools, colleges, and other educational organizations working together to help students succeed in the transition from school to college. The Board meets the diverse needs of schools, colleges, educators, students and parents through the development of standards of excellence; by providing programs and services in guidance, assessment, admission, placement, financial aid, and teaching and learning; and by conducting forums, research, and public policy activities. In all of its work, the Board promotes universal access to high standards of learning, equity of opportunity, and sufficient financial support so that every student has the opportunity to succeed in college and work.

Copyright ©1997 by College Entrance Examination Board. All rights reserved. College Board, Pacesetter, and the acorn logo are registered trademarks of the College Entrance Examination Board.

Printed in the United States of America.

Crosswalks: PACESETTER English and the National Standards

Introduction

This booklet compares the Pacesetter English course with the *Standards for the English Language Arts*, recently published by the National Council of Teachers of English (NCTE) and the International Reading Association (IRA). The aim is to demonstrate the links between the Standards and the goals of Pacesetter and to evaluate the extent to which the Standards and Pacesetter are in concordance.

While certain features of the Standards have been criticized, they do represent a significant attempt to outline the kind of English language instruction that will best serve students entering the twenty-first century. If the Standards have been criticized for addressing larger philosophical issues while placing less emphasis on the particular texts and activities with which all students should engage, by seeing how a particular curriculum like Pacesetter English realizes the Standards, their value as guides to good classroom practice can best be seen. It is hoped that teachers and administrators can use the discussion presented here not only to encourage adoption of the Pacesetter English curriculum but also to engage their communities in discussion of the issues raised by the Standards.

An examination of the comparison to follow will show that Pacesetter English does not address each of the 12 NCTE Standards with explicit curricular assignments. The Pacesetter English course is designed to allow for variation, which enables teachers to tailor their version of the course to the needs of their local communities. Pacesetter emphasizes local choice by suggesting alternative texts and activities within the parameters of the goals of the overall course. One important result of this approach is that Pacesetter English complements the National Standards by giving latitude in curricular content and approach to teachers who instruct students whose first language is not English.

This booklet, then, shows how the thinking behind the Standards can be put into practice in an integrated program of instruction, assessment, and professional development such as Pacesetter.

To familiarize readers with the Pacesetter English curriculum, we first outline the six units and related common tasks and then present the full text of the Course Dimensions that guide instruction and assessment. Following this introduction to Pacesetter, each of the 12 Standards is presented.

accompanied by explanations and illustrations of how specific elements in the Pacesetter English course reflect convergence with that Standard.

PACESETTER English Units and Common Tasks

Unit 1: Many Selves, Many Voices:
An Introduction to "Voices of Modern Culture"

- Oral and written presentations of the student's own distinctive voices
- A presentation (either written, oral, or a combination of the two) of an interview conducted by the student

Unit 2: "Stranger in the Village":
Encountering the Other, Being the Other

- An essay on the "stranger in the village" theme
- A short story on the "stranger in the village" theme
  One of the tasks must be presented orally, one in writing

Unit 3: A Medley of Voices:
Investigating Cultures and Voices in a Single Text

- Group presentation of research into the historical and cultural contexts of the novel studied
- A monologue or scene in which a character from the novel studied is transported into a different time or place

Unit 4: Voices from the Past:
Inheriting and Creating Drama Through Performance

- Midterm portfolio review
- Group presentation of a scene from the play studied or of an updated version of the scene, of a poem from the same period as the play studied, or of a scene from a film or video version of the play

Unit 5: Visible Voices:
Reading Film

- Group or individual development of a storyboard, shot analysis, or screenplay for a scene of a film
- An interpretive essay on a film or filmmaker

Unit 6: Multiple Perspectives:
Investigating Media Representations of Events

- Class investigation (involving small-group and individual work) of how one event has been represented in several different media
- Individual or small-group investigation of an event that has been represented in a variety of media

Course Conclusion: The Changing Voice: Acknowledging Linguistic Powers and Choices

- End-of-year portfolio review

PACESETTER Course Dimension: Making Meaning from Texts

Students understand written, oral, and visual texts from a variety of times and cultures in a variety of media and genres.

Responding to texts: Students respond to texts in terms of their own cultural backgrounds and personal experiences. They present their own impressions of, opinions about, and predictions related to texts—characters, events, ideas, views, emotions, and language.

Interpreting and analyzing texts: Students interpret the meaning of texts. They analyze the effect of voices, literary elements (such as form, organization, imagery, word choice, language, and details), and film techniques (such as staging, choice of image, music, and sequence of shots and lighting). They evaluate the effectiveness of others' texts.

Putting texts in context: Students make connections between the target text and other texts, fictional characters, real people, current events, cultures, and recurring themes. Students examine historical, cultural, and geographical influences on authors and their texts as well as the setting of texts, and explain how this information helps to understand texts.

Reflecting on and evaluating processes for making meaning: Students reflect on and evaluate the strategies (such as reading aloud, discussing, taking notes, underlining, looking up or figuring out the meaning of unfamiliar words, etc.) they use to explore texts, to develop their own ideas about texts, and to understand texts. They set goals for improving how they make meaning from texts.

Working with others: Students collaborate with others to understand texts. They participate in group decision making, taking on different roles at different times and ensuring that all group members are actively involved. Students accept responsibility for their contributions to projects and help the group stay on task and meet schedules. They critique texts of their peers in terms of both content and technique and make constructive suggestions for improvement. They encourage group members to share divergent views and listen thoughtfully to the suggestions and ideas of others.

Demonstrating growth in making meaning: Students demonstrate increasing willingness and ability to respond to texts thoughtfully, to analyze texts in ways that contribute to understanding, to interpret the meaning of texts, to place texts in various contexts that enhance meaning, to evaluate and reflect on their own work in making meaning, and to work collaboratively with others.

PACESETTER Course Dimension: Creating and Presenting Texts

Students communicate ideas through oral, visual, and written texts, in both informal and formal modes of presentation.

Using their own voices: Students communicate in a variety of their own voices, appropriate for a range of purposes, reflecting both their own culture(s) and unique points of view.

Developing and presenting texts: Students communicate in a variety of genres, media, and forms. They develop texts using strategies such as diverse anecdotes, examples, reasons, quotations, and questions. They use language effectively. They create focused and coherent texts and tailor presentations for various purposes.

Demonstrating technical command: Students use language effectively and precisely, both orally and in writing. Their texts employ grammatical usage, sentence and paragraph structure, spelling, and punctuation appropriate for the intended purpose. Some texts are polished to meet the standards and expectations of academic and public audiences.

Reflecting on and evaluating how students' own texts are created and presented: Students reflect on and evaluate how they develop oral, visual, and written texts and the effectiveness of their presentations. They set goals to improve both the texts they present and the processes they use to create them.

Working with others: Students collaborate with others to design, develop, present, or perform both individual and group texts. They participate in group decision making, taking on different roles at different times and ensuring that all group members are actively involved. Students accept responsibility for their contributions to projects, and help the group stay on task and meet schedules. They encourage group members to share divergent views and listen thoughtfully to the suggestions and ideas of others.

Demonstrating growth in creating and presenting texts: Students demonstrate increasing skill and confidence in the processes they use to develop texts and the strategies they employ to communicate their ideas. They develop a range of voices, including those used in school and in other settings, that they use appropriately depending on the purpose of the text. They demonstrate increasing willingness and ability to reflect on and evaluate the creation and presentation of their own texts and to work collaboratively with others. Their communications are increasingly mature and technically sound.

How PACESETTER English Meets the National Standards

Standard 1. Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the work place; and for personal fulfillment. Among those texts are fiction and nonfiction, classical and contemporary works

Similar to Standard 1, the Pacesetter course dimension Making Meaning from Texts emphasizes "reading" a wide range of texts: "Students understand written, oral, and visual texts from a variety of times and cultures in a variety of media and genres."

The Pacesetter English course realizes this goal by introducing a variety of texts in each unit. The kinds of text emphasized in each unit include:

- poems, stories, and conversations (Unit 1)
- essays and stories (Unit 2)
- novels and documents that serve as the basis for research and are likely to include historical texts, print media, folkloric texts, music, and art (Unit 3)
- dramatic scripts and filmed or audiotaped performances (Unit 4)
- films and other graphic narratives (Unit 5)
- journalistic reports from newspaper, magazine, radio, electronic media, and hypertext sources (Unit 6)

In addition, Pacesetter teachers may substitute alternative central texts for those recommended. Whatever the central text or texts chosen for a unit, teachers are encouraged to build a network of supporting texts that inform one another. These texts can be from any genre.

By encouraging use of a wide range of texts, Pacesetter invites students to develop knowledge of content, to develop skills, and to reflect on the purposes that guide their making of meaning from distinct types of texts. By reflecting on the strategies common to reading different kinds of texts as well as noting the differences, students gain facility and confidence in approaching and making meaning from many kinds of texts.

Standard 2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

While the six Pacesetter English units focus on distinct literary genres, they are studied in the context of thematically related texts written in other genres. All six units address Standard 2:

- Unit 1 emphasizes poetry and short prose passages as literary expressions of "voice";
- Unit 2 considers essays and stories as explorations of the relationships between individuals and communities;
- Unit 3 focuses on a novel to study the internal linguistic and social relationships within a community;
- Unit 4 employs drama as the basis for considering how works of literature can take on new meanings over time and in different places, and how readers and those associated with a production reinterpret and recontextualize a play;
- Unit 5 considers the techniques by which films construct meaning and influence a viewer's response;
- Unit 6 examines journalistic representations and the ways they influence what we know about, and how we interpret, events.

In each of these units, teachers are encouraged to invite their students to consider texts in other genres and from other historical periods and cultural traditions. By not only emphasizing different genres but also examining the relationship between the use of particular literary forms and the central themes of the course, Pacesetter English leads students to see literary variety as more than technical; they see how form influences the ideas put forward and how particular forms are often chosen because of the distinctive meanings they can communicate.

Standard 3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

In Making Meaning from Texts, the Pacesetter English course delineates three broad categories of reading strategies that address Standard 3:

- responding to texts
- interpreting and analyzing texts
- putting texts in context

Throughout the course, Pacesetter students are asked to approach texts by responding, analyzing, and contextualizing. In Unit 2, for example, students move from responding to and analyzing an essay on the theme of "Stranger in the Village" to describing a personal experience of feeling like

a stranger and then to writing an essay in which they place that personal experience in a larger cultural or historical context, as did the author of the essay they read.

Pacesetter's emphasis on the use of a range of strategies, however, goes beyond these three categories. Consider three examples:

- Throughout the course, students are invited to organize their perceptions of written texts through graphic representations of story plots, of a character's life line, or of other elements of a text (e.g., the layout of the front page of a newspaper).
- In Unit 1, students read short poetic and prose texts to understand how these texts present a character's or author's sense of himself or herself. They then follow up this study of voice in the first common task of the unit by writing or speaking in some of their own varied voices. (The common tasks are structured assignments, with clear parameters and criteria for assessment, that all Pacesetter students complete.) Then, in the second common task in Unit 1, students investigate the linguistic and cultural world of another person by conducting an interview. Unit 1, therefore, takes students through varied approaches to reading texts: responding to and analyzing the poetry and prose texts chosen, forming and revising their presentation of their own voices, and questioning and then representing the voice of the person they interview.
- In Unit 4, students are introduced to numerous reading strategies:
  - They read a dramatic work written before the twentieth century.
  - They read background materials such as diaries and critical discussions, which provide historical context, and determine their value in interpreting the play.
  - They view cinematic versions of the play or see still images of performances, and they consider the interpretive choices conveyed.
  - They select passages from the text for presentation to the class, perhaps choosing lines to be cut and deciding on modes of interpretation, which may include modernizing the language or dramatic action.

All these strategies help students make meaningful connections between texts, the classroom conversation, and experiences beyond the classroom.

Recommended activities in Pacesetter English include many additional reading strategies: notebook entries that respond to, question, and interpret text line by line or paragraph by paragraph; reading logs; and small-group discussions to examine responses and construct interpretations.

Standard 4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

Within the Creating and Presenting Texts dimension of Pacesetter English, students learn to use language "appropriate for a range of purposes." Students also create texts that "are polished to meet the standards and expectations of academic and public audiences."

By addressing other students as an important audience for their work, students expand their relationship with audiences beyond the teacher. For students to gain further experience in communicating with a variety of audiences and for different purposes, teachers work with students to develop alternatives to classroom-based presentation and publication. The development of a portfolio enables students to reach audiences beyond the classroom: other teachers, family members, college personnel, and potential employers.

Some stages of student projects (the investigative work done for the Unit 1 interview, the Unit 3 historical research, and the Unit 6 examination of media representations) involve people outside the classroom who can appropriately be considered as audiences for the final product of the project.

Some students may design projects that will interest their families, others may learn that their work interests a community group or school club, while still others may find that their efforts speak to the interests of the readers of a local newspaper. If students address their work to these kinds of audiences outside the classroom, and if they also think about their purposes in relation to these alternative audiences, they will produce texts that are more varied than those designed for classroom-based audiences. Teachers can encourage students to solicit reactions from these audiences and include them in their portfolios.

Several Pacesetter English activities heighten students' sense of audience. One is modeling, where students have to consider their purpose and audience in relation to what they can learn or infer about the purpose and audience of the model work. Another is developing working texts to facilitate understanding or aid in planning a product (e.g., shot lists or storyboards, a working notebook for a dramatic production, a journalistic account of an event, or a rationale for including a piece of work in the portfolio). Finally, placing student texts alongside published texts as texts worthy of study heightens their awareness of purpose and audience, encouraging them to make conscious choices in their use of language.

Standard 5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

The range of writing strategies and writing process elements introduced in Pacesetter English can be illustrated through several examples. First,

Creating and Presenting Texts: Developing and Presenting Texts emphasizes a "variety of strategies such as using anecdotes, examples, reasons, quotations, and questions." Throughout the course, students use a variety of means of generating ideas: brainstorming and then clustering ideas, making inquiries of people who have ideas or information (other students, teachers, librarians, family members), working with other students (as partners or in small groups), and reviewing notes, previous assignments, and texts.

The required common tasks are structured to guide students through several stages as they develop a written or oral text. These stages, often recursive, regularly include such elements as generating ideas, drafting, checking resources, expanding drafts, engaging in peer or self-assessment, rethinking, revising, presenting, assessing, and creating a log of the development process.

In addition, suggested Pacesetter English activities are often designed both to produce learning themselves and to serve as preparation for projects that include written and/or oral products. Here are some examples:

- log or journal writing (used throughout, but emphasized in Units 3, 4, and 6)
- diagrammatic representations (Units 1 and 3)
- dramatic improvisations (Units 2 and 4)
- character monologues (Units 2 and 3)
- theatrical presentations of scenes, characters, or events (Units 2, 3, and 4)
- taking notes (Units 1, 3, and 6)
- planning how to stage or film a scene (Units 4 and 5)
- recording the details of a portion of film or television footage (Units 5 and 6)

Standard 6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts.

Standard 6 is addressed most directly in Creating and Presenting Texts: Demonstrating Technical Command and in Making Meaning from Texts: Interpreting and Analyzing Texts. The goal statements specific to the six Pacesetter English units illustrate the range of technical command called for and the ways in which it is applied:

- "Recognize the formal features of the essays and short stories they read and understand how particular literary devices create effects." (Unit 2)
- "Understand the connection between language and character in a novel, by analyzing the novel's different voices and dialects." (Unit 3)
- "Understand fundamental aspects of theater, drama, and poetry." (Unit 4)
- "Present a 'dramatic' text to an audience." (Unit 4)

- "Understand fundamental aspects of film technique and film narrative." (Unit 5)
- "Evaluate how meaning is communicated in film through narrative, dramatic, and theatrical techniques." (Unit 5)
- "Analyze how a film's technique influences a viewer's response." (Unit 5)
- "Understand the ways in which different forms of media shape how we know and what we know about particular events." (Unit 6)
- "Investigate how different news vehicles (a particular paper, television program, etc.) interpret and communicate information about a particular event." (Unit 6)

Standard 7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

Pacesetter English addresses Standard 7 in Creating and Presenting Texts: Developing and Presenting Texts and in Making Meaning from Texts: Putting Texts in Context. The investigative projects in Units 1, 3, and 6 provide the clearest illustrations here:

- In Unit 1, each student plans (in part by generating questions) and conducts an interview with someone whose language and experience interest him or her.
- In Unit 3, students conduct group investigations into the historical and cultural origins of or influences on a novel.
- In Unit 6, students work both in small groups and individually to examine how an event was covered by the media.

These projects all emphasize student-initiated inquiry. They also engage students in working with such diverse sources as first-person accounts, primary historical documents, scholarly and popular historical accounts, media representations, and commentaries on media coverage. Particularly in Units 3 and 6, the projects ask students to gather, evaluate, and synthesize data.

Standard 8. Students use a variety of technological and informational resources (e.g., libraries, data bases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

The clearest illustration of how Pacesetter English addresses Standard 8 is the course materials themselves. Students are encouraged to consult library, data base, and computer network resources to:

- gain knowledge about subjects of historical inquiry (Unit 3)
- establish contextual details for a dramatic performance (Unit 4)

- obtain information about films they are studying (Unit 5)
- locate media representations of an event (Unit 6)

In Units 4, 5, and 6 (and in less central ways in other parts of the course), teachers use film and video as text for study and encourage students to seek out other films or videos as part of their own independent or group investigations.

Standard 9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

The spirit of Standard 9 is clearly seen in Working with Others, in which how a student works with other students is emphasized. The discussion about language and culture begins immediately in Unit 1, as small groups are established and students begin expressing to each other some of the many voices they use in their various roles.

The importance of diversity is reflected in the course's very title, "Voices of Modern Culture," and is emphasized in every unit. That emphasis is most apparent in:

- Many Selves, Many Voices (Unit 1)
- Stranger in the Village (Unit 2)
- A Medley of Voices (Unit 3)
- Multiple Perspectives (Unit 6)

Diversity is also reflected in the recommended readings and in the Essential Features, the Pacesetter guide that sets parameters for teachers in selecting alternatives to recommended texts. Here is a sampling of recommended texts:

Unit 1

Lucille Clifton's poem, "the thirty eighth year"
Joy Harjo's poem, "Remember"
Stephen Spender's poem, "What I Expected"

Unit 2

James Baldwin's essay, "Stranger in the Village"
Gabriel García Márquez's short stories, "The Handsomest Drowned Man in the World" and "A Very Old Man with Enormous Wings"

Unit 3

Zora Neale Hurston's novel, *Their Eyes Were Watching God*,
or Amy Tan's novels, *The Joy Luck Club* or *The Kitchen God's Wife*,
or Elie Wiesel's novella, *Night*

Unit 4

William Shakespeare's *Othello*
or Bernard Pomerance's *The Elephant Man*

Unit 5

Alfred Hitchcock's *Rear Window*
John Ford's *The Man Who Shot Liberty Valance*
or Tim Burton's *Edward Scissorhands*

Many Pacesetter teachers tailor their courses to address the particular issues of diversity in their local communities, using the recommended texts to develop a course that addresses a specific social context. This added flexibility in the course's design encourages a variety of approaches to the common theme of diversity.

Standard 10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.

Standard 10, while not explicitly addressed in the Pacesetter English course dimensions, is implicit in Creating and Presenting Texts: Using Their Own Voices, which states: "Students communicate in a variety of their own voices, appropriate for a range of purposes, reflecting both their own culture(s) and unique points of view." In several units, teachers invite students whose first language is not English to take an active role that draws on their linguistic and cultural knowledge:

- In Unit 3, one Pacesetter teacher asked students proficient in Spanish to write poems modeled on Langston Hughes's poem, "Mother to Son." The poems were autobiographical, using words or lines in Spanish as well as English. As they studied Hughes's words, sometimes translating directly, students considered how particular word choices in one language or the other convey nuances or connotations and demonstrate differing cultural interpretations of the poem. Other teachers ask students to read poems written in both Spanish and English and then to write their own.
- In Unit 1, students may use phrases from their first language as part of the initial common task, which asks them to express two of the many voices they regularly use.
- Also in Unit 1, many teachers encourage students to interview people who have had interesting experiences as speakers of two languages and participants in cultures that interact in complex ways.
- In Unit 4, one of the common task alternatives invites students to adapt the play studied to a different cultural setting. Some teachers introduce recent productions of Shakespeare's plays that have been

> set in an Asian, African (e.g., the South African film of *Othello*, starring John Kani), or other cultural context, adopting styles such as Japanese Kabuki theater. Teachers can also show, for instance, scenes from Akira Kurosawa's film *Ran* (based on Shakespeare's *King Lear*) and compare them to scenes from Peter Brook's cinematic version of Shakespeare's play. Students who have knowledge of a culture that is represented can use that knowledge to interpret the production. They may well serve as class experts in such situations.

The use of portfolios in Pacesetter English helps all students, certainly including those whose first language is not English, to demonstrate what they do know and understand because their whole body of work serves as evidence of their learning. That work may be written, oral, and visual, informal and formal, and may represent a range of voice, purpose, audience, and form.

Standard 11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

Although the phrase "literacy communities" is not used in Pacesetter English, the reality of the course is that students are actively participating in such communities and develop a heightened consciousness of their language in all its variety and potential uses. Every aspect of each of the two broad dimensions reflects Standard 11. Students are called on to know and understand, to apply critical skills, to create and to reflect on their ideas and processes of thought in relation to the published texts of others and the work of their peers, as well as in relation to their own work.

Students begin to recognize the Pacesetter classroom and other groups to which they belong as literacy communities early in Unit 1. They speculate about the voices they are encountering in texts; they begin to name the groups of which they are a part and the characteristics of the language they use in those groups. These activities are preparatory to the first common task:

> You are to create two pieces of work that demonstrate two of your many distinctive voices. Each should be tied clearly to the group in which you use that voice.

The course is based on the premise that students *already* participate in varied communities and use varied voices to address those communities. Pacesetter begins with the assumption that all students come to twelfth-grade English with a wide range of literacies. They are asked to consider how they acquired and how they express those literacies, what value their distinct voices have to them, and which new kinds of voices and literacies they want to acquire.

As one student wrote in his log:

> What you said about "many voices, many rooms" really got me going. We don't just have one voice, but many—multi. Inside of us are many rooms with little societies or cultures in them and we learn to use the appropriate voice in each room. That makes each of us multivoiced and multicultural under our skins.

Throughout Pacesetter English, the theme "Many Selves, Many Voices" (and by association, many communities) is revisited repeatedly so that students become fully aware of their many literacies, which are represented by distinct social contexts and in distinct media and literary genres. By Unit 6, students are applying to the many representations of an event what they know about voice and language, purpose and audience, and how groups of people may share perspectives and language. They study newspaper, radio, magazine, and television coverage, ranging from "straight reporting" to interviews to commentary to visual images. They are learning what it means to become part of a community of critical consumers of all the texts and media they encounter.

During the concluding weeks of the course, in a small unit called The Changing Voice, students complete the final preparation and self-assessment of their portfolios, developing and organizing the "evidence" of their learning. They do this in the context of discussion and reading on the subject of linguistic transformation. They evaluate their development and where they stand in their uses of language at the end of Pacesetter English. They explore the implications of choosing to develop new voices for use in new "rooms" in their linguistic "houses," which in effect are their literacy communities.

Standard 12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

The course conclusion most clearly illustrates Standard 12. The goals articulated in the conclusion expect students to have awareness and control of language. "What voices do I understand? What voices can I use? And what do my voices have to do with who I am and what I can be?" The students themselves are the knowing authorities. It is engagement with text and language and the world and the makers of text that Pacesetter English tries to inspire in students. There is room in Pacesetter English for individual expression, for argument, for individual choice of activities in which to engage and topics and texts to pursue. Working together with partners or in small groups provides the opportunity to exchange ideas and information.

The portfolio assessment at the end of the course, as noted above, ties together the year's work. Throughout the course, students engage in

activities that help them "build a case" for their knowledge about the two main course dimensions, Making Meaning from Texts and Creating and Presenting Texts. In addition, the course's final unit, The Changing Voice, planned to coincide with the end-of-year portfolio review and self-assessment, places emphasis on what the learning that has taken place in the course means to each student—how that learning will be useful, what questions it raises, what problems it poses, what new insights it has provided.

While this year-end reflection is not the first time that students consider where they have been and where they are headed, it provides them with a valuable opportunity to take stock of the role the language arts have played in their education and how language will influence their ongoing roles as members of a variety of communities of discourse.

Conclusion

The Pacesetter English curriculum provides the framework for a course in English language arts for twelfth-grade students that specifically addresses many of the NCTE/IRA *Standards for the English Language Arts* and that creates a supportive and flexible curricular context in which to work toward meeting these or other similarly ambitious English language arts standards. Since many of the goals of the NCTE/IRA Standards are viewed as spurs to the development of local approaches to teaching students in their particular local contexts, the flexibility of Pacesetter English is particularly valuable in making standards-based curricula practical and effective.

In addition, many of the most distinctive features of the NCTE/IRA Standards are squarely addressed by the Pacesetter English course. These include:

- Inclusion of a range of texts in terms of their genres, media, and the cultural contexts in which they were created;
- An emphasis on reading and/or creating nonprint texts including oral presentations, theatrical performances, films, and television;
- Focus on the purposes for which people learn to use language, on the audiences to whom people address their language, and on the critical importance of revision as an intellectual and linguistic strategy;
- Emphasis on teaching students to be flexible in their approach to problems in communication and interpretation;
- Explicit attention to students' awareness of their own learning processes;
- The centrality of the learner in selecting texts, choosing subjects for inquiry, and assessing the work produced; and
- A reliance on assessment that reflects classroom instruction and permits students to demonstrate their knowledge by creating projects that stimulate further learning.